

SOTHEBY, WILKINSON & HODGE

34 & 35, NEW BOND STREET, W. (1)

CATALOGUE
OF
IMPORTANT DRAWINGS & PICTURES
BY OLD MASTERS,

INCLUDING THE PROPERTIES OF

The late H. Gay Hewlett, Esq. [SOLD BY ORDER OF THE EXECUTORS];

Sir Timothy Eden, Bt., of Windlestone, Ferry Hill, co. Durham;

Lady Macdonell, of 61, Cornwall Gardens, S.W.;

Mrs. F. Hughes, of Wallfield, Reigate, Surrey;

The late Sir Reginald Cox, D.L., J.P. [SOLD BY ORDER OF THE EXECUTORS];

Mrs. Honstoun Boswall, of Burwell Park, Louth, Lincs.;

The Right Hon. Baroness Zouche of Haryngworth,

And OTHER PROPERTIES.

Days of Sale.

FIRST DAY Tuesday, 28th November Lots 1 to 177
SECOND DAY Wednesday, 29th November Lots 178 to 284

1922.

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		<hr/>	<hr/>	<hr/>
		£5	5	0

CATALOGUE
OF
Important Drawings and Pictures
BY OLD MASTERS.
FIRST DAY'S SALE.

OLD MASTER DRAWINGS,

INCLUDING THE PROPERTIES OF

The late *W. Gay Hewlett, Esq.* [SOLD BY ORDER OF THE EXECUTORS];
The late *Rev. J. A. Dodd, of Ewelme Rectory, Wallingford*

[SOLD BY ORDER OF THE EXECUTOR];

H. L. Ford, Esq., of North Hill, Clovelly, N. Devon;

Sir Timothy Eden, Bt., of Windlestone, Ferry Hill, co. Durham;

C. H. Morant, Esq., of Springfield, Stanhope Road, Highgate, N.;

Lady Macdonell, of 61, Cornwall Gardens, S.W.;

And OTHER PROPERTIES, comprising

INTERESTING EXAMPLES, BY OR ATTRIBUTED TO

L. BACKHUYSEN	C. LE LORRAIN	RAPHAEL
A. CARRACCI	N. POUSSIN	P. P. RUBENS
A. CORREGGIO	PARMIGIANINO	A. VAN DYCK
T. GAINSBOROUGH, R.A.	G. B. PIAZZETTA	W. VAN DE VELDE

ALSO A REMARKABLE COLLECTION OF DRAWINGS BY

J. M. W. TURNER, R.A., AND E. W. COOKE, R.A.

(from the *Charles Stokes and T. Hughes collections*), THE PROPERTY OF
Mrs. F. Hughes, of Wollfield, Reigate, Surrey.

SECOND DAY'S SALE.

OIL PAINTINGS OF THE ENGLISH & CONTINENTAL SCHOOLS.

INCLUDING THE PROPERTIES OF

The late *Sir Reginald Cox, D.L., J.P.* [SOLD BY ORDER OF THE EXECUTORS];

The late *Mrs. R. H. Jelf* [SOLD BY ORDER OF THE EXECUTORS];

H. St. Clair Baddeley, Esq., of Castle Hall, Painswick, Glos.;

Mrs. Houstoun Boswall, of Burwell Park, Louth, Lincs.;

Col. Hughes Hallett, of 22, Campbell Avenue, Murrayfield, Edinburgh;

The Hon. *Sir A. Peterson (Decd.)* [SOLD BY ORDER OF THE PUBLIC TRUSTEE];

The Right Hon. Baroness Zouche, of Haryngworth;

And OTHER PROPERTIES.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.V.O. & F. W. WARRE, O.B.E., M.C.

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On TUESDAY, the 28th of NOVEMBER, 1922, and following Day,

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- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound or more, if required, in part payment of the purchase-money; in default of which the lot or lots purchased may be immediately put up again and re-sold.
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Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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34 & 35, New Bond Street, London, W. (1)

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CATALOGUE
OF
IMPORTANT
DRAWINGS AND PICTURES
BY OLD MASTERS.

FIRST DAY'S SALE.

Tuesday, November 28th, 1922.

The Property of the late H. Gay Hewlett, Esq.

[SOLD BY ORDER OF THE EXECUTORS.]

DRAWINGS.

IN THE PORTFOLIO.

LUCA CAMBIASO, 1527-1585.

LOT

1 The Holy Family reposing under a tree. *Bistre, pen and wash,*
12½ in. by 9 in.
* * * From the Buonfiglio and Sunderland collections.

And two others

3

ANNIBALE CARRACCI, 1560-1609.

2 The Holy Family. *Pen and bistre, 7¾ in. by 5½ in.*
* * * From the Earl Spencer and W. Esdaile collections.

CORREGGIO, c. 1494-1534.

3 The Ascension, the Apostles below. Sketch for the fresco in the
cupola of San Giovanni Evangelista at Parma. *Red chalk,*
circular, the sides cut away, 14½ in. by 11¾ in.
* * * From the Richardson and W. H. Carpenter Collections.

CORREGGIO, c. 1494-1534.

4 The Almighty supported by three child angels. *Red chalk, 9½ in. by 8 in.*
 * * * From the collections of J. Richardson the Elder and T. Hudson.
 And a Copy of part of the fresco in the Duomo at Parma after
 the same 2

GIULIO ROMANO, c. 1492-1546.

5 "Quos Ego," Neptune in his chariot on the waves. Design for
 the engraving by Marcantonio Raimondi. *Red chalk, 10⅔ in. by 8⅔ in.*
 * * * From Sir Peter Lely's collection.

GIULIO ROMANO, c. 1492-1546.

6 A Rearing Horse, founded upon the statues on Monte Cavallo.
Red chalk, 8 in. by 7⅔ in., arched top
 * * * From the collections of Sir Peter Lely, J. Richardson the
 younger, and W. Roseoe.

GIULIO ROMANO, c. 1492-1546.

7 Head of a bearded Apostle, resembling St. Peter in Raphael's
 cartoon of the Beautiful Gate, and probably also connected
 with the tapestries of the Sistine Chapel. *Red and black
 chalk and wash, 23 in. by 16½ in.*
 * * * From the Cardinal del Monte and R. P. Roupell collections.

GUERCINO, 1591-1666.

8 Two Child Angels amongst clouds. *Red chalk, 7⅔ in. by 6½ in.*
 And a Head of an Angel by the same, *two on one mount*
 * * * From the Domenic Colnaghi collection.

GUIDO RENI, 1575-1642.

9 The Trinity, below are two Apostles holding the Universe. *Red
 chalk, 8⅔ in. by 5⅔ in.*
 * * * From the Rev. Dr. Wellesley's collection; Sale, Sotheby's
 1866, no. 1047.
 And another attributed to the same 2

GUIDO RENI, 1575-1642.

10 St. Francis kneeling before the Virgin and Child, who are attended by child angels. *Bistre, pen and wash, on greyish-blue paper, 12½ in. by 9 in.*
 *** From the Hugh Havard collection.
 Also a small Head by Guercino, a drawing after him, and a facsimile after P. da Cortona 4

GUIDO RENI, 1575-1642.

11 Head of a young Woman wearing a veil, with a basket on her head. Study for a fresco once in the cloister of the Certosa at Bologna. *Black and red chalk on grey paper, 13 in. by 9 in.*
 *** From the collections of R. Udney, W. Esdaile, and the Rev. Dr. Wellesley; Sale, Sotheby's 1866, no. 2400.
 And two others 3

FRA G. A. DA MONTORSOLI, 1507-1563.

12 Studies of antique Sculptures, a half draped seated female figure and part of a statue of Hermes, with notes written in black and red chalk. *Pen and bistre, 15¾ in. by 10 in.*
 And a Sketch of a Bear of the Bolognese School, from the I. P. Zoomer collection 2

NORTH ITALIAN SCHOOL, ATTRIBUTED TO G. B. MORONI,
 c. 1525-1578.

13 Head of a bearded Man, turned three-quarters to the left. *Black chalk on pinkish buff paper, 11¼ in. by 7½ in.*

PARMIGIANINO, 1504-1540.

14 The Adoration of the Shepherds. The Virgin and Child are secondary figures on the right. *Bistre, pen and wash, heightened with white, 8¾ in. by 6 in.*
 *** From the collections of Sir Thomas Lawrence (Catalogue 1836, no. 32), and J. H. Hawkins.

PARMIGIANINO, 1504-1540.

15 Half-length of a Man in heavy draperies, his head in profile to the left. *Black chalk, heightened with white paint, on buff tinted paper, 7 in. by 4½ in.*

* * * From the collections of Count Gelosi and Sir Thomas Lawrence.

PARMIGIANINO, 1504-1540.

16 The Virgin, standing in profile to the left, embraced by the Infant Christ who is held by a youth. *Delicately finished in red chalk, heightened with white paint, on buff tinted paper, 7⅔ in. by 4⅔ in.*

G. B. PIRANESI, 1720-1778.

17 Interior of a circular, vaulted Corridor, with rows of columns and statues on either side. *Bistre, pen and wash, 8½ in. by 10⅔ in.*

RAPHAEL, 1483-1520.

18 Whole-length Figure of a Nude Man in half-reclining attitude the head bent forward, the right arm drooping. *Pen and bistre, 7⅔ in. by 14½ in.*

* * * From the collection of the Rev. Dr. Wellesley; Sale, Sotheby's, 1866, no. 2113. Described as a study for the Taking Down from the Cross. It is similar in type to several celebrated drawings of nude male figures executed by Raphael towards the close of his Florentine period, 1506-8, and connected with the picture of the Entombment in the Borghese Gallery, and certain decorative frescoes which have, if carried out, since disappeared.

SALVATOR ROSA, 1615-1673.

19 A Group of Banditti in Moorish costume in a Landscape. *Bistre, pen and wash, 12½ in. by 9 in.*

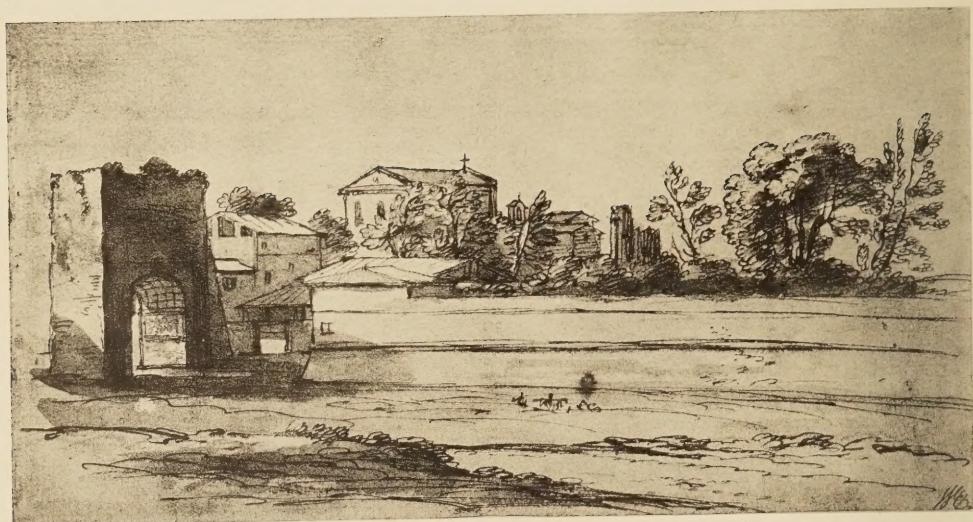
* * * From the Edward Hawkins collection.

And a Study of a Tree and a Sketch of Soldiers by the same 3

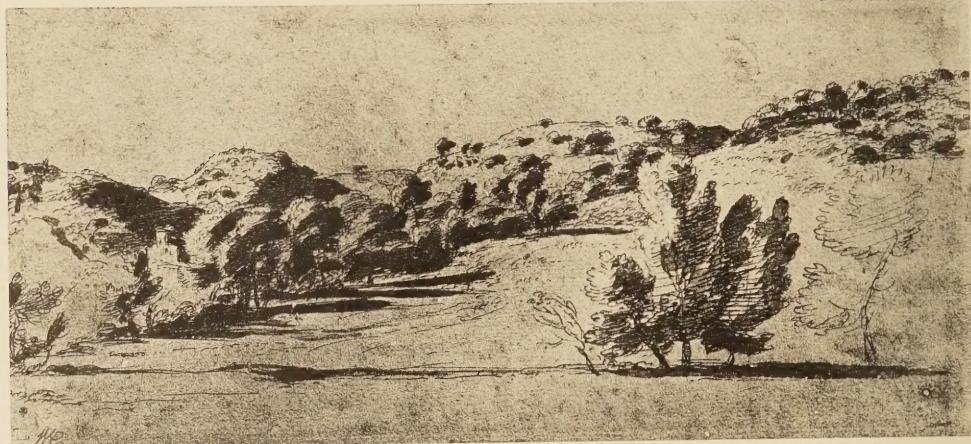


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No. 26.



No. 25.

VENETIAN SCHOOL, ATTRIBUTED TO TITIAN OR DOMENICO CAMPAGNOLA.

20 Abraham about to sacrifice Isaac in a landscape with rocks, trees and cottages. On the reverse a Sketch for a Holy Family. *Pen and bistre, 8½ in. by 10½ in.*
 ** From the collection of the Rev. Dr. Wellesley; Sale, Sotheby's, 1866, no. 2104.

VENETIAN SCHOOL, ATTRIBUTED TO TITIAN.

21 The Adoration of the Shepherds, who are looking down over a wall in the background. *Bistre, pen and wash, 14⅔ in. by 10⅔ in.*
 ** Engraved in facsimile by J. M. Metz. From the collections of Sir Joshua Reynolds and the Rev. Dr. Wellesley; Sale, Sotheby's, 1866, no. 2374.
 And a pen-and-ink Landscape, attributed to the same, also from Dr. Wellesley's collection, no. 1595 2

F. ZUCCARO, 1542-1609.

22 Portrait of Camillo Bonziani, a bearded head, three-quarters to the left. *Black and red chalk, 10½ in. by 7½ in.*

SPAGNOLETTA.

23 St. Jerome in the Wilderness admonished by a voice from Heaven. *Red chalk, 15⅔ in. by 12⅔ in.*
 ** From the collections of J. Richardson the younger and W. Roscoe.
 And another by A. Cano, also from the Roscoe collection 2

CLAUDE LE LORRAIN, 1600-1682.

24 Landscape. A small temple, a round tower and other buildings crowning a lofty rock on the left. On the right the sea dotted with scudding feluccas. *Bistre, pen and wash, 6½ in. by 9½ in.*

CLAUDE LE LORRAIN, 1600-1682.

25 An open Valley, with clumps of trees on either side. *Bistre, pen and wash, on greyish-blue paper, 4⅔ in. by 10 in.*
 ** From the collections of W. Esdaile, Sir Thomas Lawrence and W. H. Carpenter.

[See ILLUSTRATION].

CLAUDE LE LORRAIN, 1600-1682.

26 *Recto*: View of a Triumphal Arch, a convent behind high walls in the background. *Verso*: A town wall, with towers and a study of a figure. *Bistre, pen and wash, on greyish-blue paper, 4½ in. by 8 in.*
 ** From the W. Esdaile and C. S. Bale collections.
 [See ILLUSTRATION].

CLAUDE LE LORRAIN, 1600-1682.

27 Landscape Composition. In the middle a stream crossed by a small bridge. On the left the ruins of a temple, on the right a wood. In the foreground goats and herdsmen seated, with his back to the spectator. *Bistre, pen and wash, 7½ in. by 10 in.*

CLAUDE LE LORRAIN, 1600-1682.

28 View of the Convent of Sant Alessio on the Aventine, Rome. In the left foreground a clump of trees, beyond is the Tiber on the further bank of which are the buildings of the convent on a hill. *Inscribed S. Alessio. Black chalk and bistre wash, 7½ in. by 11½ in.*
 [See ILLUSTRATION].

FRENCH SCHOOL OF F. BOUCHER.

29 A seated Faun, copied from the ceiling of the Farnese Gallery by Annibale Carracci. *Red chalk, 22 in. by 13 in.*
 Also two red chalk Heads, and a Print, by Demarteau, after Boucher

4

N. POUSSIN.

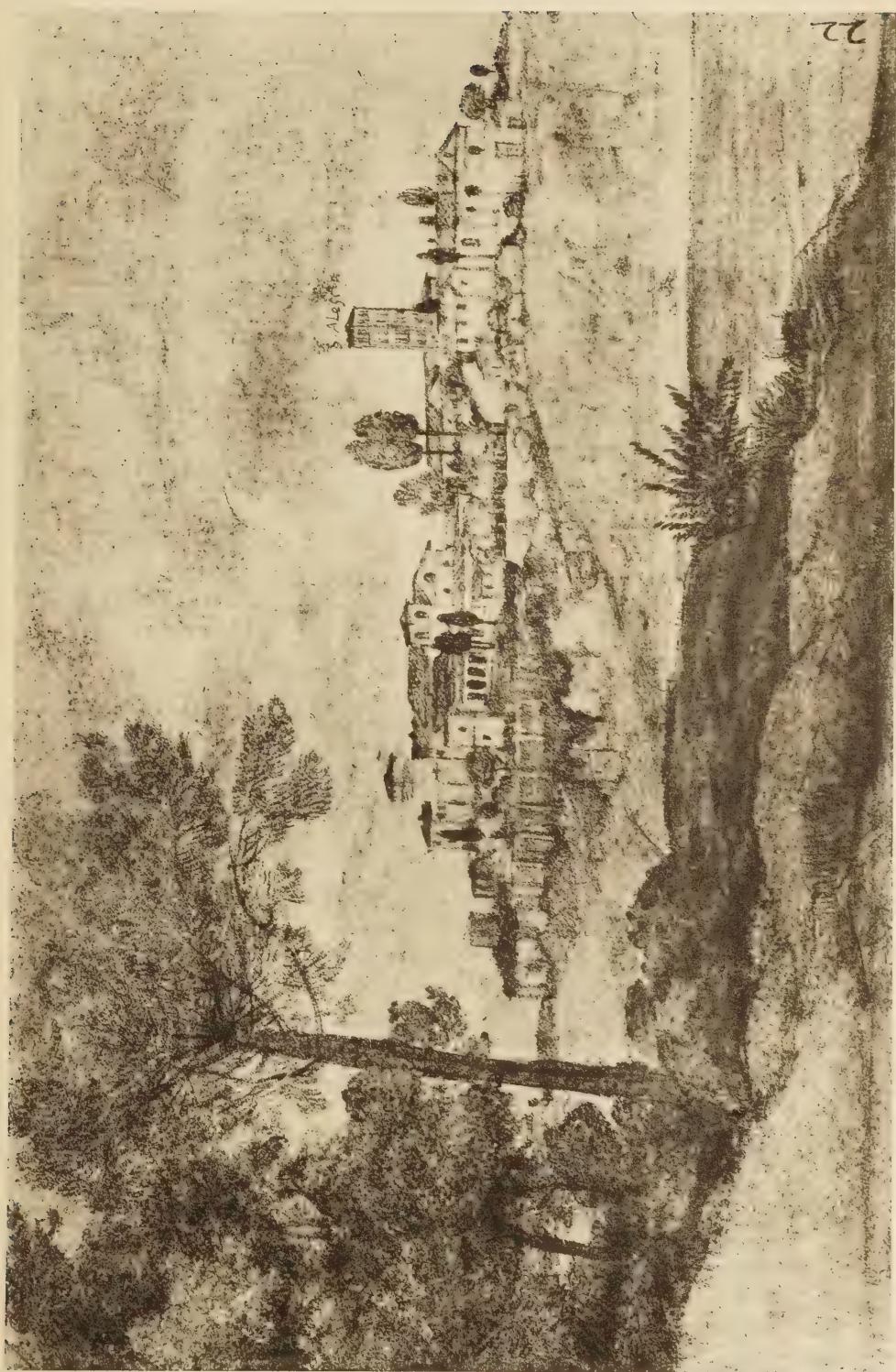
30 Landscape. A fortified bridge. Herdsmen and cattle on the right. *Bistre, pen and wash, 8 in. by 11½ in.*

N. POUSSIN.

31 View of Ponte Saloro (?). A fortified bridge, with mountains in the distance. Muleteers in the foreground. Beneath is the title in a contemporary hand. *Red chalk and bistre wash, 11½ in. by 17 in.*

** From the R. Udny collection.

22



No. 28.

A. VAN DYCK, 1599-1641.

32 *Recto*: Head of a Young Man with flowing hair. *Verso*: Two Studies of Hands. *Black and white chalk on grey paper*, $10\frac{3}{4}$ in. by $8\frac{1}{4}$ in.

* * * From the W. H. Carpenter collection.

EARLY GERMAN SCHOOL (ATTRIBUTED TO M. SCHONGAUER).

33 St. Paul. Standing figure, in heavy draperies, holding book and sword. With forged signature of Dürer. *Brush and bistre on vellum*, $5\frac{5}{8}$ in. by 3 in.

J. VAN GOYEN, 1596-1656.

34 Scene on the Seashore, boats unloading fish, and carts. *Signed*. *Black chalk*, 4 in. by $7\frac{1}{2}$ in.

* * * From the R. P. Roupell collection.

J. VAN GOYEN, 1596-1656.

35 Scene on a Canal, with sailing boats. Figures on a jetty in the foreground. *Signed and dated 1653*. *Black chalk and ink wash*, $4\frac{1}{2}$ in. by $8\frac{1}{4}$ in.

J. HULSWIT, 1766-1822.

36 A Barn in a clearing in a wood. *Signed*. *Indian ink wash*, $4\frac{1}{8}$ in. by $5\frac{1}{8}$ in.

LUCAS VAN LEYDEN, 1494-1533.

37 The Head of St. John brought to Herodias. Composition of numerous figures in a courtyard of rich Renaissance architecture. *Indian ink, pen and wash, pointed arch lunette*, $10\frac{3}{4}$ in. by $15\frac{3}{4}$ in.

* * * From the J. S. Gibson-Craig collection.

A. VAN OSTADE, 1610-1685.

38 Six Peasants carousing in an Ale-house. *Signed*. *Pen and bistre*, $4\frac{1}{4}$ in. by $4\frac{1}{2}$ in.

* * * From the H. S. Olivier and Edward Hawkins collections.

Also a Sketch of Four Peasants, by A. BRAUWER, from the same collections, *two on one mount*; and two others

DUTCH SCHOOL OF REMBRANDT.

39 Autumnal Landscape, a river flowing through a wooded plain, a town in the distance. *Black chalk and water-colours, 4 in. by 8 in.*
 * * * From the Earl of Aylesford's collection.

P. P. RUBENS, 1577-1640.

40 A Satyr or Wild Man wearing a crown and girdle of leaves. *Black and white chalk on greyish-blue paper, 14½ in. by 11½ in.*
 * * * From the collections of R. Udney and the Earl of Aylesford.

P. P. RÜBENS.

41 Mask of a Satyr, in profile to the left. *Red chalk, ink, pen and wash, 13¾ in. by 11 in.*

H. VAN SWANEVELT, c. 1600-1655.

42 Wooded Landscape, with a pond and two figures. *Signed. Water-colours, 3¾ in. by 5¼ in.*
 * * * From the J. Fitchett-Marsh collection.

JUSTUS VAN DE VELDE.

43 Italian Landscape. The Campagna with ruined aqueducts in the middle distance. *Signed and dated Jan. 8, 1704. Indian ink wash, 5¼ in. by 8½ in.*
 * * * From the R. P. Roupell collection.

W. VAN DE VELDE, THE YOUNGER, 1633-1707.

44 Sailing Vessels in a calm. *Signed. Indian ink, pen and wash, 5½ in. by 9 in.*

W. VAN DE VELDE, THE YOUNGER, 1633-1707.

45 Men-of-War at anchor. *Brush and ink, 9½ in. by 20 in.*
 And a small Sketch of a Calm, by the same

A. WATERLOO, c. 1609-c. 1676.

46 A Wooded Plain; in the midst is a château. *Black chalk and ink wash*, $9\frac{3}{4}$ in. by $15\frac{3}{4}$ in.

T. WYCK, c. 1616-1677.

47 A Wide Prospect over undulating country divided into ploughed fields. *Signed. Pen and bistre*, $8\frac{7}{8}$ in. by $14\frac{1}{8}$ in.
* * * From the Hugh Howard collection.

DAVID COX, 1783-1859.

48 Tamworth, the church, etc., from the river. *Charcoal and ink wash*, 10 in. by $11\frac{1}{2}$ in.

And two others

3

T. GAINSBOROUGH, R.A., 1727-1788.

49 Farm Buildings and Trees. *Black chalk and bistre wash*, 10 in. by 13 in.

* * * From the Earl of Aylesford's collection.

T. GAINSBOROUGH, R.A., 1727-1788.

50 Wooded Landscape with a donkey. *Black chalk and ink wash*, $7\frac{1}{2}$ in. by 9 in.

* * * From the Earl of Aylesford's collection.

T. GAINSBOROUGH, R.A., 1727-1788.

51 A Hollow Lane in a Forest. *Charcoal*, $15\frac{1}{2}$ in. by $11\frac{3}{4}$ in.

T. GAINSBOROUGH, R.A., 1727-1788.

52 Two Leaves from a sketch-book, with Studies of wayside trees. *Black lead*, $4\frac{1}{8}$ in. by $7\frac{1}{4}$ in. *Two on one mount*

* * * From the Frost, W. Esdaile and W. Roscoe collections.

And a somewhat similar Drawing by the same, from the Arch-deacon Burney and Alfred Aspland collections. 2

J. HOPPNER, R.A., 1758-1810.

53 A Lady seated, reading. She wears a broad-brimmed hat. *Bistre, pen and wash*, $8\frac{5}{8}$ in. by $6\frac{1}{2}$ in.

SIR T. LAWRENCE, P.R.A., 1769-1830.

54 Portrait of Sir John Ross. Bust. *Dated Jan. 21, 1802.*
Black and red chalk, 11½ in. by 8½ in.

SCHOOL OF SIR P. LELY.

55 Portrait of a Lady wearing a low-necked dress and rope of pearls. Her right hand raised. *Black, red and white chalk washed with yellow, 10 in. by 7¾ in.*
 * * * From the W. Esdaile and R. P. Roupell collections.
 And a Head of a Man, *in red chalk*, English XVII Century 2

G. MORLAND, 1763-1804.

56 A Boy looking into a Sty, in which are two pigs. *Signed and dated 1792.* *Black chalk, pen and ink, 17½ in. by 13½ in.*

R. WILSON, R.A., 1714-1782.

57 Italian Landscape. *Black chalk, 3½ in. by 4½ in.*
 And an Early English stained Drawing of a Bridge 2

The Property of the late Rev. J. H. Dodd,
 of Ewelme Rectory, Wallingford.
 [SOLD BY ORDER OF THE EXECUTOR].

PIETRO DA CORTONA, 1596-1669.

58 Abraham's Sacrifice. *Red chalk, 6½ in. by 4½ in.*
 And two others, *framed* 3

PAOLO FARINATI, 1524-1606.

59 St. John. *Bistre, pen and wash, heightened with white on greyish-blue paper, 11 in. by 4 in.*
 And eleven others 12

ALLAERT VAN EVERDINGEN, 1621-1675.

60 Landscape, a river with cottages, trees and figures. *Signed.*
Pen and bistre washed with grey, 4 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$ in.
 And twelve others 13

CLAUDE LE LORRAIN, 1600-1682.

61 Buildings and Trees overhanging a torrent. *White paint on prepared brown paper, 4 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in.*
** * * From the collection of R. Cosway, R.A.*
 And four others 5

The Property of H. L. Ford, Esq.,
of North Hill, Clovelly, N. Devon.

62 A Folio Volume, half-bound in russia, 17 $\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in., containing 148 Drawings in chalk and ink, by various Italian artists of the XVI and XVII Centuries

63 A similar Volume, containing 203 Drawings including six fine studies by Jacopo Tintoretto

64 A similar Volume, containing 239 Drawings by Francesco Vanni and other Sienese artists of the late XVI and XVII Centuries

65 A similar Volume, containing 287 Drawings by various Sienese artists of the late XVI and XVII Centuries

66 A similar Volume containing 167 Drawings by Alessandro Casolani, Ventura Salimbeni and other Sienese artists of the late XVI and XVII Centuries

67 A similar Volume, containing 218 Drawings by Sienese artists of the late XVI and XVII Centuries

68 A similar Volume, 15 in. by 10 $\frac{1}{2}$ in., containing 140 Drawings by Alessandro Casolani, Francesco Vanni and other Sienese artists of the late XVI and XVII Centuries

69 A similar Volume, containing 142 Drawings by various Sienese artists of the late XVI and XVII Centuries

The Property of Sir Timothy Eden, Bt.,
of Windlestone, Ferry Hill, Co. Durham.

GIOVANNI BATTISTA PIAZZETTA.

1682-1754.

70 A large Folio Volume, 21 *in.* by 15 *in.*, in a magnificent Venetian binding of red morocco, richly tooled and gilt, *about* 1750. Containing 186 highly finished Drawings, including an alphabet with Scriptural subjects in black chalk, a series of designs for illustrations of devotional subjects, others of scenes from contemporary life, some with decorative borders in red or black chalk. A set of fifteen large vignettes of pastoral and allegorical subjects in red chalk, others of animals. The original designs, with a frontispiece containing a portrait of the artist for a drawing copy book, with human features, heads, limbs and nude figures, spiritedly and delicately executed in black chalk and mostly signed. Twenty subjects of figures and antique bas-reliefs in red chalk, and a number of large finished designs for pictures of scriptural and mythological subjects. All laid down with gilt borders on 94 pages, with an ornamental manuscript title-page

The Property of C. H. Morant, Esq.
of Springfield, Stanhope Road, Highgate, N.

G. B. CASTIGLIONE, 1616-1670.

71 The Good Samaritan. *Pen and bistre, stump and red, 7 in. by 6 in.*

* * * From the Sir Joshua Reynolds collection.

And three others 4

PARMIGIANINO.

72 Three Heads in a circle, one of the figures holding a globe. *Pen and bistre washed with purple, 2½ in. by 3½ in.*

* * * From the collection of R. Cosway, R.A.

And three others 4

FRAGONARD.

73 Interior of a large Roman Ruin. *Red chalk, 10½ in. by 15¾ in.*

A. VAN DIEPENBECK, 1596-1675.

74 Christ and St. Clara. *Pen and ink, 7½ in. by 4¾ in. ; also two others of the same subject by the same artists*

* * * All from the P. H. Lankrink collection.

And three others 6

REMBRANDT.

75 A Woman lying in bed. *Pen and ink, 4½ in. by 5½ in.*

Various Owners.

LEONARDO DA VINCI.

76 Caricature Head of a bald man in profile to the left. *Pen and bistre, 3 in. by 2 in.*

FRENCH SCHOOL, XVIII Century.

77 A Supper Party. *Red wash, 7 $\frac{5}{8}$ in. by 12 in.*
And two Sepia Illustrations by GARNERAY 3

VAN DYCK.

78 Ganymede; sketch from the picture of the School of Titian in the National Gallery. *Black chalk, 11 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.*

DÜRER.

79 A Bat, with wings extended. *Black chalk, 4 in. by 7 $\frac{3}{4}$ in.*

REMBRANDT.

80 A Lady, in a rich costume, with bare feet, sitting under a tree holding a vase of flowers *Pen and bistre, 6 $\frac{5}{8}$ in. by 5 $\frac{1}{2}$ in.*

J. A. DA PORDENONE, 1483-1539.

81 Two oval Allegorical Compositions: Figures holding inscribed scrolls. *Bistre, pen and wash, heightened with white, on grey paper, 5 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in. Two on one mount*
* * From the collection of Sir Peter Lely, with his initials in pen and ink.
And eight others 9

FRANCESCO ZUCCARELLI, 1702-1788.

82 Italian Landscape: Torre di Quinto and the Tiber. *Gouache, 7 $\frac{1}{4}$ in. by 10 in., and*
A pen-and-ink Landscape, by ONOFRIO CRESCENZI; and another 3

CHARLES DE LA FOSSE, 1636-1716.

83 Architectural Capriccio, the Pantheon and ancient ruins. *Signed. Pen-and-ink and water-colours, 6 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in.*
And another 2

HENDRIK GOLTZIUS, 1558-1616.

84 Head of a Man with a full beard, looking three-quarters to the left. *Signed. Black and red chalk, 12 $\frac{1}{8}$ in. by 9 $\frac{7}{8}$ in.*

JACOB VAN RUYSDAEL, 1625-1682.

85 A Church and Cottages; and a view on the outskirts of a wood.
*Pen and bistre, and water-colours, 3½ in. by 5⅞ in. A pair
 on one mount*

EDWARD F. BURNEY, 1760-1848.

86 Three Illustrations to Novels. *Delicately finished in pen and
 water-colours, 4⅓ in. by 2⅞ in.* 3

ETIENNE DUPÉRAC, c. 1550-1601

87 *Recto.* View of St. Peter's, Rome, in course of construction, from the north-east. The apse, roofed temporarily, and transept, with the arches to support the drum of the dome, partly finished. The old basilica standing in the nave.
Pen and bistre. Verso. Ruins in the Palatine. Red chalk, 7⅔ in. by 16 in.

And three other XVII Century Sketches of Rome 4

88 A small Folio Volume in marble-paper boards, containing 77 Drawings and Sketches, mostly by Dutch artists of the XVIII Century

89 A Quarto Volume in printed paper boards, containing 95 Drawings, mostly small heads of historical personages in red chalk, by a Dutch artist, about 1700

CLAES BERCHEM, 1620-1683.

90 An elaborate Composition of Italian peasants with mules, cattle, sheep and goats, in an antique ruin. *Pen and bistre, washed with ink, 8⅔ in. by 11⅓ in.*

And another 2

GEORGIUS JACOBUS VAN OS, 1782-1861.

91 Studies of Shells. *Signed. Water-colours, 9⅓ in. by 12⅓ in.*
 Three similar sheets, two, *signed and dated*, by Catarina Kiers, 1859. And four other Studies of Birds and Animals.
All minutely finished in water-colours 8

ALBERTUS STEENBERGHEN, b. 1814.

92 Yellow Carnations, $8\frac{1}{2}$ in. by $10\frac{1}{2}$ in. And three Sheets of Studies of Fruit, Nuts and Insects. *All minutely finished in water-colours by the same* 4

93 A Folio Volume in brown cloth, containing 48 Water-colour Drawings by J. Andriersen, J. C. Schotel, M. Vos, H. E. Ten Kate, and other Dutch artists of the first half of the XIX Century

DIRCK LANGENDYCK, 1748-1805.

94 A Street in a Dutch town, with numerous figures. *Signed and dated. Pen and bistre, minutely finished in Indian ink, 5\frac{3}{8} in. by 8 in.*

And a similar Drawing of an Army on the march, by the same 2

J. D. HOELMAN.

95 Cattle Drinking at a pool on a heath. *Signed. Sepia, 4\frac{3}{4} in. by 6\frac{1}{4} in.*

And a sepia Landscape. *Signed by A. Manasseh* 2

J. H. PRINS, 1757-1806.

96 Interior of a Kitchen, with a carcass hanging up and two boys with a bladder. *Water-colours, 9 in. by 10\frac{3}{4} in.*

And a Monk Teaching a class of boys, by W. H. Schmidt 2

A. D. HILLEWELD, b. 1838.

97 Sailing Barges on a rough sea. *Signed and dated '59. Indian ink wash, 12 in. by 18\frac{1}{2} in.*

And a Scene on a Race Course. *Signed by Vandeleur, Jun.* 2

J. J. HILVERDINK, 1837-1884.

98 Entrance to a Harbour with sailing boats. *Signed. Water-colours, 8\frac{3}{4} in. by 12\frac{1}{8} in.*

And a View of Oudenwater. *Signed and dated 1837 by J. C. Greive* 2

M. HOUTMAN.

99 Still Life : A melon, grapes and peaches in a china dish. *Signed and dated 1816.* *Water-colours, 13 $\frac{1}{4}$ in. by 15 $\frac{3}{4}$ in.*
 And a companion Drawing of Fruit in a basket, by the same 2

CORREGGIO.

100 The Virgin and Child, with St. John and adoring Saints
 And one other, by Le Sueur 2

G. B. CIPRIANI, R.A., 1727-1785.

101 Orpheus rescuing Eurydice. *Red and black chalk, oval, 9 $\frac{1}{2}$ in. by 11 in.*
 and two others, by Fragonard and Hablot Browne (Phiz). 3

EDUARD DU BOIS, 1622-1699 (?).

102 Sheet of Studies of nude Figures and Limbs. *Bistre, pen and wash heightened with white on brown paper, 11 $\frac{3}{4}$ in. by 16 $\frac{1}{2}$ in.*
 * * From the collection of Charles Rogers.
 And four others 5

E. A. LYON, 1796.

103 Two Views of the Ruins of Berry Pomeroy Castle. *Signed and dated.* *Pen and water-colours, 17 in. by 22 $\frac{1}{2}$ in.* 2

R. WILSON, R.A.

104 Landscape, with a pool in a wood. Two figures in the foreground. *Black and white chalk on grey paper, 11 in. by 16 in.*
 And a Seascapes, by BACKHUYSEN ; *from the collection of Paul Sandby, R.A.* 2

SAMUEL HOWITT, 1765 (?)-1822.

105 Four Drawings of pairs of Deer of different species. *Signed.* *Water-colours, 6 $\frac{1}{2}$ in. by 5 in.*
 Also a Hare and a Lion and Lioness, by the same 6
 C

JOHN SELL COTMAN, 1782-1842.

106 Byland Abbey: Ruins of a pier of the crossing, with a man and a dog near a pool in the foreground. *Signed and bearing Cotman's circulating series number 1442 in his writing. Pencil, 11 in. by 8 in.*

NORWICH SCHOOL, *Early XIX Century.*

107 Still Life: a gun, a hound, dead game, etc., copy of a picture by Jan Fyt; *formerly in the collection of Dawson Turner, Esq., of Yarmouth. Water-colours, 10 in. by 14 in.*

J. PILLEMENT, 1728-1808.

108 Set of four Drawings: Pastoral Idylls. *Black chalk reinforced with Indian ink, 10½ in. by 16 in.* 4

C. KOLLMANN.

109 Costumes of Russian Peasants. *Water-colours* 6

110 One Hundred and Forty Drawings, by Old Masters of the Dutch, Flemish and French Schools, *in a volume bound in green morocco* 1

111 A Volume, *bound in stamped red morocco*, containing One Hundred and Twenty-nine Drawings, principally of the Dutch, French and English Schools; and an Album, containing Forty-eight Drawings and Sketches 2

E. LE SUEUR (1616-1655).

112 A Collection of Forty-five Drawings, *in red and black chalks*; and Etchings relating to the life of St. Bruno, by C. Normand and Mme. Soyer, after Le Sueur; *bound in a volume, red morocco, broad ornamental border round sides* 1



No. 116.

The Property of Lady Macdonell,
of 61, Cornwall Gardens, S.W. 7.

W. VAN DE VELDE, THE YOUNGER, 1633-1707.

113 Two Studies of Shipping. *Pen and bistre washed with grey, 5 $\frac{3}{4}$ in. by 6 in. and 5 in. by 6 $\frac{1}{2}$ in. Two in one frame*

L. BACKHUYSEN, 1631-1708.

114 A Port, with a lighthouse and ships at anchor. *Pen and bistre washed with grey, 5 in. by 7 in. and 4 in. by 8 $\frac{1}{4}$ in. Two in one frame*

L. BACKHUYSEN, 1631-1708.

115 A dismantled Ship in a stormy sea, and a Coast Scene with shipping, by Van de Velde. *Pen and bistre washed with grey, 5 $\frac{1}{2}$ in. by 9 in. and 6 in. by 9 in. Two in one frame*

COLLECTION OF DRAWINGS BY J. M. W.
TURNER, R.A.

These interesting Drawings are principally from the Collections of the late CHARLES STOKES, Esq., and the late THOMAS HUGHES, Esq., uncle of the present owner, Mrs. F. HUGHES, of Wallfield, Reigate, Surrey, by whose order the Drawings are now Sold. Charles Stokes (1784-1853) was Turner's stockbroker and personal friend, and was the owner of the celebrated Collection of Plates from Turner's "Liber Studiorum." A portion of Mr. Stokes' Collection was sold, after his death, at Messrs. Sotheby's Auction Rooms, on April 28-29, 1854.

IN THE PORTFOLIO.

J. M. W. TURNER, R.A., 1775-1851.

116 West End of King's College Chapel, Cambridge, the river in the foreground. *About 1794. Water-colours, 12 $\frac{3}{4}$ in. by 9 in.*
** From the Charles Stokes and T. Hughes collections.

[See ILLUSTRATION].

J. M. W. TURNER, R.A., 1775-1851.

117 Foreground Study, a boulder and vegetation. *About 1792-93.*
Lead pencil and ink wash, 8 in. by 5 in.
 _ From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

118 Foreground Study, a waterfall in a wood: *Lead pencil and ink wash, 5 in. by 8 in.*
 _ From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

119 Dover, the castle and cliffs from the harbour. *About 1793.*
Indian ink and blue, 6 in. by 8½ in.
 _ From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

120 Dover, Shakespeare's Cliff in the distance, boats on the shore.
About 1793. Indian ink and blue, 4¾ in. by 8 in.
 _ From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

121 Autumn: Sowing of Grain. A woman feeding poultry and other figures in the foreground, church tower and houses in the distance. *Water-colours, 8½ in. by 13 in.*
 With an impression of the aquatint by Hassell, 1813. *Published in "Aqua Pictura" (Rawlinson, 817)* 2
 _ From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

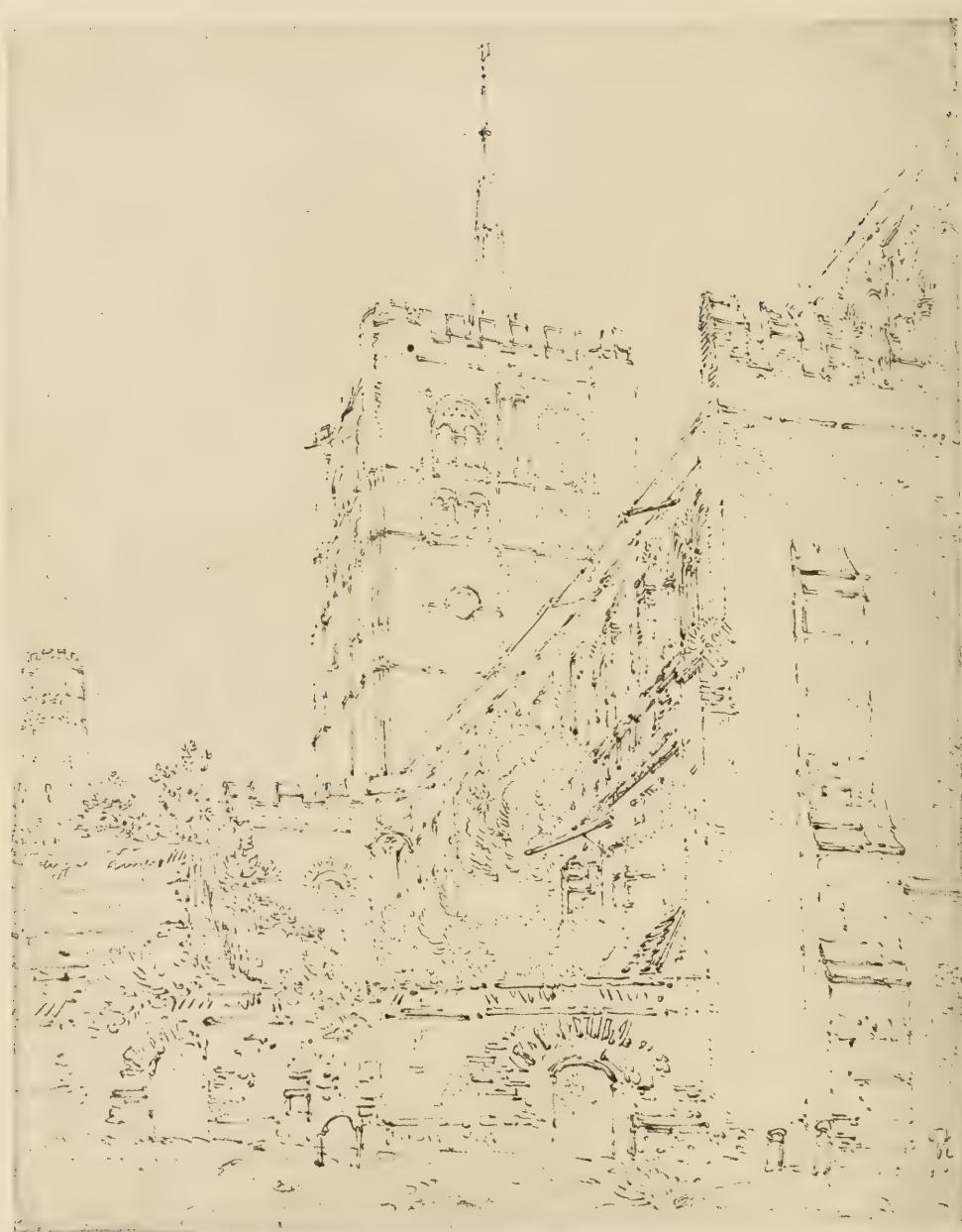
122 Park Scene: Autumn. The foreground and distance only finished. *About 1795. Lead pencil and water-colours, 5 in. by 8½ in.*
 _ From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

123 Margate, study for a vignette. *About 1830-1835. Water-colours, 8 in. by 6½ in.*
 _ From the Charles Stokes and T. Hughes collections.
 [See ILLUSTRATION].



No. 123.



No. 125.

J. M. W. TURNER, R.A., 1775-1851.

124 St. Mary's Church, Dover. The tower and spire seen between houses. Sketch for the water-colour. *About 1793.* *Inscribed in Turner's early hand.* *Lead pencil, 11 in. by 8½ in.*

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

125 East End of St. Alban's Abbey. Sketch for the water-colour in the Victoria and Albert Museum. *About 1794.* *Lead pencil, 8¾ in. by 7 in.*

* * * From the Charles Stokes and T. Hughes collections.

[See ILLUSTRATION].

J. M. W. TURNER, R.A., 1775-1851.

126 Malmesbury Abbey from the North-West. *About 1791.* *Inscribed in Turner's early hand and signed W. Turner.* *Lead pencil, 8 in. by 10½ in.*

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

127 Malvern Priory, the tower seen above the roof of a cottage. *About 1792-93.* *Inscribed in Turner's early hand.* *Lead pencil, 8½ in. by 10½ in.*

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

128 Malvern Priory Gatehouse: the North front. *About 1792-93.* *Lead pencil, 8 in. by 10½ in.*

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

129 Tewkesbury Abbey from the North-East. *About 1792-93.* *Lead pencil, 8½ in. by 10½ in.* *Apparently Turner's only known sketch of Tewkesbury*

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

130 St. Alban's Abbey from the South-East; the tower and spire seen above the roof of the church. *About 1794.* *Lead pencil, 10½ in. by 8¼ in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

131 St. Mary, Redcliffe, Bristol; the steps, porch and truncated spire. *About 1791.* *Lead pencil, 10½ in. by 8 in.*
 * * * From the Charles Stokes and T. Hughes collections.

[See ILLUSTRATION].

J. M. W. TURNER, R.A., 1775-1851.

132 Unidentified Church with a perpendicular choir and large square tower, perhaps Sherborne Abbey. "The Old Angel Inn" in the foreground. *About 1790-95.* *Lead pencil, 7¾ in. by 10 in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

133 Unidentified perpendicular Church with an arched passage running underneath it, a kiln in the distance. *About 1790-95.* *Lead pencil, 8½ in. by 10½ in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

134 Unidentified late decorated Gateway, with statues in niches, moat and bridge in the foreground. *About 1790-95.* *Lead pencil, 8 in. by 10¼ in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

135 Ruins of a gable end of a large Early English Church with three lancets and a rose window above. *About 1790-95.* *Lead pencil, 9½ in. by 8 in.*
 * * * From the Charles Stokes and T. Hughes collections

No. 131.

J. M. W. TURNER, R.A., 1775-1851.

136 Interior of a large Early English Church with three aisles.
About 1790-95. Lead pencil, 8½ in. by 10½ in.
 ** From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

137 An unidentified castellated Gateway with houses on either side.
About 1790-95. Lead pencil, 10½ in. by 8½ in.
 ** From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

138 Windsor Castle from a spot on the bank of the river near the bridge. *About 1791-92. Lead pencil, 5 in. by 8½ in.*
 ** From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

139 Ruins of St. Martin's Priory near Canterbury. *About 1793. Lead pencil, 7 in. by 9½ in.*
 ** From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

140 Chichester Cathedral, general View from the South-West.
About 1792. Lead pencil, 6 in. by 9 in.
 Compare National Gallery Inventory, p. 1238, CCCLXXVII and p. 1242, No. 7. Also Walpole Society II 130 ff and V, 60 ff.
 ** From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

141 Kelso Abbey, Ruins of the Transept. *About 1792. Lead pencil, 9 in. by 6 in.*
 This sketch belongs to the same series as the preceding lot
 ** From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

142 Shrewsbury ? the English bridge with water-mills against the piers. *About 1794. Lead pencil, 5½ in. by 8½ in.*
 ** From the Charles Stokes and T. Hughes collections

J. M. W. TURNER, R.A., 1775–1851.

143 West-end of Exeter Cathedral with the houses formerly in the cathedral yard. *About* 1798. *Lead pencil, 6 in. by 7½ in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775–1851.

144 Gatehouse of Buckhurst near Wytham, Sussex. *About* 1790–95. *Lead pencil, 5 in. by 8 in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775–1851.

145 South porch and tower of an unidentified Church, landscape in distance to left. *About* 1790–95. *Lead pencil, 8½ in. by 5½ in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775–1851.

146 Tollhurst Mill, Sussex, the water-wheel with overhanging buildings. *About* 1790–95. *Lead pencil, 8 in. by 5 in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775–1851.

147 Wytham Mill, Sussex, wooded hills rising in the background. *About* 1790–95. *Lead pencil, 5¼ in. by 8 in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775–1851.

148 Groombridge Mill, Sussex, the water-wheel in the centre of the foreground. *About* 1790–95. *Lead pencil, 5¼ in. by 8¼ in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775–1851.

149 A Barn with a figure, cattle and poultry. *About* 1790–95. *Lead pencil, 7½ in. by 10½ in.*
 * * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

150 The Devil's Punch Bowl, Hindhead Hill, Surrey. *About 1805.*
Lead pencil, 8½ in. by 10¾ in.

And two others 3

* * * All from the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

151 Two leaves from a sketch-book. Staines Bridge under construction (1792-97), and Caversham Bridge. *About 1795.*
Lead pencil, 5½ in. by 8½ in. 2

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

152 Two leaves from the same book. Chelsea Hospital and Pembroke College, Cambridge. *About 1795.* *Lead pencil,*
5½ in. by 8½ in. 2

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

153 Three leaves from the same book. The Tower of London and two unidentified subjects. *About 1795.* *Lead pencil, 5½ in.*
by 8½ in. 3

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

154 Four leaves from the same book. Richmond Hill from the Thames, the River Mole, and two unidentified subjects. *About 1795.* *Lead pencil, 5½ in. by 8½ in.* 4

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

155 A wide Valley between densely wooded hills. *Water-mark in paper 1794.* *Lead pencil, 10½ in. by 16½ in.*

* * * From the Charles Stokes and T. Hughes collections.

J. M. W. TURNER, R.A., 1775-1851.

156 Alpine Landscape; on the right a square bastion of masonry topped by a stockade. *Dated 1796.* After J. R. Cozens? *Water-colours, 7½ in. by 10¾ in., framed*

The following Drawings by E. W. COOKE, R.A., were also the Property of the late THOMAS HUGHES, Esq. Both he and E. W. Cooke were personal friends of J. M. W. Turner.

FRAMED.

E. W. COOKE, R.A., 1811-1880.

159 Cliffs at Etretat, and Boats on the beach at Yport. *Both signed and dated. Lead pencil, 5½ in. by 8¼ in.* A pair 2

E. W. COOKE, R.A., 1811-1880.

160 The Canal of the Giudecca, Venice, 1860, *lead pencil, 5 in. by 7 in.*; Beard Mill near Oxford, and Leadenhall Street. *All signed* 3

E. W. COOKE, R.A., 1811-1880.

161 Bay of Porto Maurizio, Gulf of Genoa. *Signed and dated 1846. Canvas, 26½ in. by 40½ in.*
And a smaller Italian Landscape by the same 2

IN THE PORTFOLIO.

E. W. COOKE, R.A., 1811-1880.

162 Yarmouth Jetty: Collier Unloading. *Signed and dated 1838. Lead pencil, 6½ in. by 7½ in.*
And a Seventy-four Hoisting Topsails. *Signed by the same* 2

E. W. COOKE, R.A., 1811-1880.

163 Fishmarket, Hastings. *Signed. Lead pencil, 7¾ in. by 10¼ in.*
And Ramsgate with a fishing-smack. *Signed and dated 1830 by the same* 2

E. W. COOKE, R.A., 1811-1880.

164 Bricken Bridge, Killarney. *Signed and dated 1858. Lead pencil, 4¾ in. by 7 in.*
And a View on the Rhine by the same 2

E. W. COOKE, R.A., 1811-1880.

165 Palms near Bibbeh. *Dated 1874. Lead pencil, 7 $\frac{3}{8}$ in. by 4 $\frac{1}{2}$ in.*
And three similar Egyptian Sketches by the same

Various Owners.

FRAMED.

ENGLISH SCHOOL.

166 Portrait of John Crome. *Pastel, 20 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.* 1

GEORGE BARRET, R.A., c. 1728-1784.

167 Scene in the English Lakes: a picnic party on a bank to the right. *Signed and dated 22nd February, 1781, gouache, 19 in. by 26 in.* 1

BIRKET FOSTER.

168 Three Landscape Sketches. *signed, three in one frame*
And four others

THOMAS ROWLANDSON.

169 Courtyard of a Monastery. *7 in. by 9 in.*
And one other, by the same—Coast Scene, *unframed* 2

THOMAS GAINSBOROUGH, R.A.

170 A Rocky Landscape with trees. *Pen and sepia, with a little colour heightened with white, 9 in. by 12 in.*
* * * From the Collection of Miss Brande, of Chiswick Mall.

THOMAS GAINSBOROUGH, R.A.

171 A Landscape with cottage and cows. *Black chalk and water-colour, on tinted paper, 8 $\frac{1}{2}$ in. by 11 $\frac{3}{4}$ in.* 1
* * * From the Collection of Miss Brande, of Chiswick Mall.

The Property of C. H. Morant, Esq.
of Springfield, Stanhope Road, Highgate, N.

ENGLISH SCHOOL, 1775-1800.

172 View on the Wye, Lewes Castle, Taff Bridge and a River Scene.
A set of four tinted drawings, 10 in. by 15½ in. 4
 ** From the Baroness Burdett-Coutts collection.

ENGLISH SCHOOL, 1775-1800.

173 Britton Ferry (two views), Aberavon Hills, and a Coast Scene.
A set of four tinted drawings, 10 in. by 15½ in. 4
 ** From the Baroness Burdett-Coutts collection.

ENGLISH SCHOOL, 1775-1800.

174 Donnington Castle, and Guildford Castle. *A pair of tinted drawings, 10 in. by 15½ in.* 2
 ** From the Baroness Burdett-Coutts collection.

ENGLISH SCHOOL, 1775-1800.

175 Near Dartford, and Tower on Shrub Hill. *A pair of tinted drawings, circular, 10½ in. diam.*
 ** From the Baroness Burdett-Coutts collection.

SCHOOL OF PAUL SANDBY, R.A.

176 River Scene with ruins on a height. *Gouache, 18 in. by 26 in.*
 And another 2
 ** From the Baroness Burdett-Coutts collection.

ALLAN RAMSAY, ATTRIBUTED TO.

177 Portrait of a Gentleman holding a flute. *Black and white chalk on buff paper, 17 in. by 13 in.*
 And two others 3

SECOND DAY'S SALE.

Wednesday, November 29th, 1922.

OIL PAINTINGS.

The Property of the late Sir Reginald Cox, D.L., J.P.

[SOLD BY ORDER OF THE EXECUTORS.]

CANALETTO.

LOT 178 Venice. The Doge's Palace, the Library, and the Square of St. Mark. *3 ft. 3 in. by 4 ft. 1 in.*

CANALETTO.

179 Rome. The Castle of St. Angelo with bridge, and St. Peters, and the Vatican in the distance. *3 ft. 3 in. by 4 ft. 1 in.*

UNKNOWN.

180 A Portrait of Peg Woffington. *2 ft. 5 in. by 2 ft.*

F. TAYLOR, 1834.

181 A Brown Horse, landscape background. *2 ft. by 2 ft. 5 in.*

W. H. DAVIS.

182 A Black Horse in a paddock. *1 ft. 9 in. by 2 ft. 2 in.*

CLARA MONTALBA.

183 Shipping in a Harbour, and three Coloured Sporting Prints 4

F. WHEATLEY.

184 A pair of ovals: Ladies in large hats in a garden. *Signed and dated, 1 ft. 7 in. by 1 ft. 3 in.*

UNKNOWN.

185 Portrait of a Lady in blue dress. *1 ft. 11 in. by 1 ft. 7 in.*
 186 Portrait of a Lady in low-necked dress. *Crayon, 2 ft. 7 in. by 2 ft. 2 in.*

FRENCH SCHOOL.

187 Children playing Blindman's Buff. *Framed as an over-door, 2 ft. 7 in. by 5 ft. 6 in.*

P. BATONI, *Rome, 1766.*

189 Portrait of a Gentleman dressed in pink silk suit trimmed with silver braid, leaning upon a pedestal, a dog beside him and extensive landscape background. *7 ft. 3 in. by 5 ft. 3 in.*
 190 The companion picture of a Lady in blue dress, a child by her side. *7 ft. 3 in. by 5 ft. 5 in.*

The Property of the late H. Gay Hewlett, Esq.

[SOLD BY ORDER OF THE EXECUTORS.]

DANIELE CRESPI, *c. 1590-1630.*

191 Head of an Elderly Widow wearing a black coif and dress. *Canvas, 24 in. by 19 in.*

SCHOOL OF GASPAR POUSSIN.

192 Landscape: A Valley amongst mountains, with pastoral figures. *24 in. by 28 in.*

ANTWERP SCHOOL OF MARTEN VAN CLEVE, 1527-1581.

193 A Wedding Feast. Crowded composition of satirical and humorous figures in a room. In the middle is the bride, seated under a canopy, at a long table surrounded by guests. In the foreground a notary, musicians and dancers. In the background the kitchen and bridal chamber. *Panel, 33½ in. by 55 in.*

The Property of the late Mrs. R. B. Zelf

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ZUCCARELLI.

194 The Rape of Europa. 54 in. by 65 in.

FLEMISH SCHOOL.

195 Madonna and Child in a surround of flowers and fruit. 52 in.
by 41 in.

POUSSIN.

196 Venus and Cupids. 22 in. by 20 in.

DOU.

197 Head of a Rabbi. Panel, 8½ in. by 6½ in.

VAN DE VELDE.

198 Men-of-War Saluting. 19 in. by 18 in.

W. K. HEDA.

199 Vases and other Still Life Objects on a table. Panel, 16 in.
by 22 in.

And one other—DUTCH SCHOOL

2

PANNINI.

200 Roman Ruins and Figures. 38 in. by 29 in.

DUTCH SCHOOL.

201 Landscape with fishermen. Panel, 24 in. by 33 in.

And one other

2

WARD.

202 A Farmyard. Panel, 12 in. by 14 in.

And one other—Battle Scene

2

The Property of a Gentleman.

R. CALSTOCK, *about 1700.*

203 A Dead Heron and other birds. On the left, a group of statuary amongst trees, seen through an opening. *Signed.* *Canvas, 50 in. by 46 in.*

G. P. PANNINI, 1691-1768.

204 Interior of an Arcade of the Roman Ionic Order. Through the openings the sea and distant landscape are seen. Turkish figures in the foreground. *Canvas, 50 in. by 40 in.*

SCHOOL OF G. P. PANNINI.

205 Interior of a magnificent ruined Arcade, with a rocky landscape seen through an opening on the right. A group of boys on steps in the foreground. *Canvas, 44 in. by 30 in.*

E. PENNY, R.A., 1714-1791.

206 Portrait of a General Officer in a scarlet coat and cocked hat, riding a black charger towards the left. Camp in the background. *Canvas, 35 in. by 40 in.*

ROSA DI TIVOLI, 1657-1705.

207 A Herdsman, cattle, sheep and goats drinking at a fountain, with a landscape and ruins in the background. *Canvas, 28 in. by 38 in.*

And the fellow picture: A Herdsman driving sheep and goats in a landscape 2

DUTCH SCHOOL, EARLY XVIII CENTURY.

208 Dead Fish, lobsters, etc. *Canvas, 29 in. by 40 in.*

And another of a similar subject 2

ATTRIBUTED TO ROBERT WALKER, 1599-1658.

209 Portrait of Elizabeth Cromwell, Mrs. Claypole. Bust slightly to the right, wearing black hood and dress and deep lace-edged collar. *Canvas, 27½ in. by 23½ in.*

ENGLISH SCHOOL, EARLY XVIII CENTURY.

210 Still Life: A dead hare, birds and fruit. A cat stealing a pigeon. *Canvas*, 18 in. by 39½ in.

ATTRIBUTED TO C. W. E. DIETRICH, 1712-1774.

211 The Broken Platter. Interior with a woman seated before a fire cooking pancakes, surrounded by children, one of whom has broken a plate on the floor. Two men entering by a door in the background. *Canvas*, 24 in. by 23 in.

**The Property of H. St. Clair Baddeley, Esq.,
of Castle Hall, Painswick, Gloucester.**

ATTRIBUTED TO THOMAS BARKER, OF BATH, 1769-1847.

212 Chepstow Castle. View looking across the river, the wooden bridge on the right, the castle on a height in the middle distance to left. Boats on the water. *Canvas*, 63 in. by 74 in.

SCHOOL OF VIVIANO CODAZZI, c. 1603-1672.

213 Interior of an open loggia of the Roman Doric order, through the further arch of which is seen the sea. Groups of richly dressed figures in the foreground. *Canvas*, 56 in. by 83 in.

The Property of a Gentleman.

ITALIAN SCHOOL.

214 The Virgin and Child and St. John. *Panel*, 21½ in. by 15 in.

GUARDI.

215 Canal Scene in Venice. *10½ in. by 15 in.*

And four others

5

DUTCH SCHOOL.

216 The Seasons. Set of four. *Ovals, panels, 6½ in. by 5 in.* 4

Various Owners.

ADRIAN KEY, fl. 1558-1589.

217 Head of an elderly man with a grey beard, wearing a black cap, a narrow quilled ruff and black gown, with a string of beads to which a finger ring is attached round his neck. *Panel, 13 in. by 11 in.*

BRONZINO.

218 Portrait of a Man. Bust turned slightly to the left, slight reddish beard and brown hair. Black dress. *Canvas, 24 in. by 20 in.*

RUBENS.

219 Cymon and Iphigenia. Composition of four figures and two amorini in a landscape. *Panel, 20 in. by 30 in.*

CUYP.

220 Sailing Boats in a calm. *Canvas, 34 in. by 50 in.*

LODOVICO CARRACCI.

221 The Transfiguration. Sketch for the picture at Bologna. *Canvas, 40 in. by 33 in.*

* * From Sir Robert Gordon's collection.

NORTH ITALIAN SCHOOL, c. 1500.

222 The Virgin and Child. *Panel, unframed, 22 in. by 17 in.*

SCHOOL OF FEDERIGO BARROCCIO.

223 Venus and Cupid. Based upon the design by Raphael engraved by Marcantonio. *Canvas, 30 in. by 25 in.*

MARIOTTO ALBERTINELLI.

224 The Virgin and Child with St. John. *Panel, circular, 38 in. diam.*

* * * From the collections of Mr. Coesvelt and Lord Northwick.

PARIS BORDONE.

225 The Virgin and Child, adored by an aged donor and his son. *Signed "Paris Bordones Tarvisinus f." Canvas, 23½ in. by 32½ in.*

* * * From the collections of Count Morosini and the Rt. Hon. G. A. F. Cavendish-Bentinck.

ANNIBALE CARRACCI (AFTER).

226 The Virgin and Child with the Infant St. John. *Canvas, 14½ in. by 18 in.*

And another: Landscape, by F. MOLA. *Panel, circular, 9 in. diam.* 2

* * * From the collection of the Rt. Hon. W. E. Gladstone.

PANNINI.

227 Ruins with figures. 17 in. by 23 in.

And one other: Boy and dog, by SCHENAU

2

ROUSSEAU.

228 Head of an Old Man. *Panel, 19 in. by 15 in.*

JAN DE BRAY.

229 Portrait of a Young Man with long hair. 16 in. by 14 in.

J. GILLIG.

230 Portrait of Joost von Vondel, Dutch Poet. *Signed and dated 1664. 30 in. by 22 in.*

M. LAROON.

231 Two Battle scenes, a pair. 20 in. by 26 in. 2

LEYDEN.

232 Crucifixion. *Panel*, 6 in. by 4 in. 2
And one other: Portrait of a Man

J. OVENS.

233 Portrait of a Young Man with long hair. 28 in. by 25½ in., no frame. This picture is to be illustrated in Dr. H. Schmidt's book on Ovens

HEDA.

234 Still Life, 9 in. by 8 in.; and two others, *two without frames* 3

MIEREVELDT.

235 Portrait of a Lady with lace collar. 30 in. by 25 in.

HOPPNER.

236 Two Children. 30 in. by 25 in.

JAN VICTORS.

237 Portrait of an Old Man with white beard. 45 in. by 33 in. 3
And one other after CUYP; and one after LUINI

W. VAN DE VELDE.

238 A Stormy Sea breaking on a reef. Shipping to the left.
Signed on a post W. V. W. *Panel*, 15 in. by 24 in.
And three others 4

ENGLISH SCHOOL, ABOUT 1825.

239 Cattle and horses in a landscape. *Canvas*, 17 in. by 21 in. 5
And four others

The Property of Mrs. Houston-Boswall,
of Burwell Park, Louth, Lincs.

TENIERS.

240 Interior of a Tavern, with numerous monkeys dressed as soldiers and peasants feasting and gaming. *Canvas, 11½ in. by 16 in.*

JACOB VAN RUYSDAEL, *c. 1625-1682.*

241 Forest Scene. In the middle an ancient oak; on the left a road; on the right a pond. *Signed. Panel, 28½ in. by 23 in.*

GASPAR VAN WITTEL-GASPARO VANVITELLI DEGLI OCCHIALI, *1647-1736.*

242 View of Naples from the Port. In the foreground a quay crowded with figures, etc. Beyond is a basin with ships, on the further side of which is the royal palace on the left and Castel Nuovo on the right. *Inscribed in Greek with the name "Parthenope," and the signature of the painter. Canvas, 22 in. by 46 in.*

The Property of Col. Hughes Ballell,
of 22, Campbell Avenue, Murrayfield, Edinburgh.

CORNELIUS JANSSENS, *1593-1664.*

243 Portrait of Bridget, Lady Knatchbull, daughter of John Astley, Esq., and wife of Sir Norton Knatchbull, of Mersham-Hatch, Kent, created a baronet in 1641. Half-length turned slightly to the right. Dark curling hair tied with a knot formed of black and scarlet ribbon, and a finger ring. Low-necked black satin dress trimmed with grey ribbon. Elaborate lace chemisette and cuffs. Chain of jewels round shoulders. *Canvas 30½ in. by 24¾ in.*

The Property of the Hon. Sir A. Peterson (DECD.).

of 39, Cheyne Walk, Chelsea, S.W.

[SOLD BY ORDER OF THE PUBLIC TRUSTEE.]

BRUEGHEL.

244 A pair of Landscapes, with numerous figures. *In oval carved wood frames, 9 in. by 10½ in.* (2)

Various Owners.

H. VAN LINT.

245 An old View of the Forum, Rome, before the excavations, showing many buildings now demolished, and a fair, with cattle among the ruins. *18½ in. by 29 in.*

H. VAN LINT.

246 An Italian Landscape, with river and bridge, horses and figures in foreground. *18 in. by 28½ in.*

HACKAERT.

247 Landscape, with a hawking party. *55 in. by 57 in.*

FLEMISH SCHOOL.

248 Madonna and Child. *Panel, 12 in. by 9½ in.*

GERMAN SCHOOL.

249 Portrait of a Man in red dress and hat with feather. *Panel, 12 in. by 10 in.*

SPANISH SCHOOL.

250 Portrait of a Boy, standing holding a stick. 42 in. by 33 in.
And two others 3

SPANISH SCHOOL.

251 Madonna and Child. *Panel*, 38 in. by 28 in.

CLAUDE GELLÉE LE LORRAIN, 1600-1682.

252 Classical Landscape with figures. A river, spanned in the middle distance by a bridge of three arches. A clump of trees on the right. A herdsman and a woman reclining in conversation in the middle of the foreground. *Canvas*, 38 in. by 51 in. *See* Smith's "Catalogue Raisonné," VIII, p. 237
* * * From the Duke of Kent and Grantham collections.

J. VERNET.

253 Mouth of a River, with ruins and castle, fishermen in the foreground. 35 in. by 54 in.

GUERCINO.

254 The Spirit of Painting, holding a canvas containing the portrait of a man, with long waving hair and slight moustache, believed to be a portrait of the artist. 50 in. by 41 in.

ENGLISH SCHOOL.

255 Portrait of a Gentleman, with powdered hair and white neck-cloth
And a Portrait of a Lady, in white dress with blue sash, a pair.
30 in. by 25 in. 2

ENGLISH SCHOOL.

256 Portrait of a Lady, with reddish-brown dress, with lace bonnet,
30 in. by 25 in.

ENGLISH SCHOOL.

257 The Flight into Egypt. *Panel, 9 in. by 7 in.*

J. GREENHILL, 1649-1676.

258 Portrait of a Gentleman, with long curled wig, wearing brown dress, standing. *50 in. by 40 in.*

J. O. BANKS.

259 Woman and Child outside a cottage door. *14 in. by 11 in.*

SIR GODFREY KNELLER.

260 Portrait of Lady Katherine Howard, whole-length, reclining in a landscape, dressed in peacock-blue satin. *Canvas, 56 in. by 73 in.*

W. HOARE, R.A.

261 Portrait of the Right Hon. Henry Pelham (?), three-quarters length, seated to the right at a table. *Canvas, 50 in. by 40 in.*

ATTRIBUTED TO JOHN RUSSELL, R.A.

262 A little Girl standing three-quarters to the left and looking back; she holds a bunch of flowers. *Pastel, 24 in. by 17 in.*
And Heads of Angels, after Sir J. Reynolds. *In pastel* 2

ATTRIBUTED TO GEORGE KNAPTON.

263 Portrait of a Lady as a Vestal, seated, facing the spectator. *Pastel, 23½ in. by 17½ in.*

FRENCH SCHOOL, XVII CENTURY.

264 The Death of Virginia; composition of seven figures. *Canvas, 39 in. by 54 in.*
And a Male Portrait 2

THE PROPERTY OF

The Rt. Hon. Baroness Zouche of Haryngworth,
of Loxwood House, Billingshurst, Sussex.

ALLAN RAMSAY, 1713-1784.

265 Portrait of Queen Charlotte. Whole length, standing three-quarters to the right, looking at the spectator. Flowers in her hair, coronation robes of blue and gold lined with ermine. Her left hand touches the crown on a table on the right. Architectural background, throne to the left. *Canvas, 97 in. by 64 in.*

The Property of a Gentleman.

W. H. SMITH.

266 A Group of Grapes and Pears, 12 in. by 14½ in.; another, similar, 12 in. by 15½ in.
And a smaller painting—Bird Nest, by R. THOMAS. 7½ in. by 9½ in. 3

CORNELIUS GALL (*circa* 1600).

267 The Offering at the Temple, *on panel. Signed.* 18 in. by 23 in.

TINTORETTO.

268 Head of a Man, white collar and dark coat. 13 in. by 11½ in.

SIR DAVID WILKIE.

269 Sketch—A Cottage Interior with two figures, a spinning wheel, etc. 5 in. by 4½ in.

SCHIDONE.

270 The Virgin and Child, with adoring angels. 6 in. by 8 in.

EMILY HALKETT (1838).

271 Head of an Old Man at a window. *Oval, 7½ in. by 6 in.*
 And a Drawing—Cupid and Pan. *6½ in. by 5 in.* 2

LANFANT.

272 Four Studies of Children. *3¾ in. by 2½ in.* 4

JOSEPH GOUPY (*circa* 1750).

273 Three Romantic Landscapes, with Joseph's Dream; Tobit and the Angel; Moses striking the rock. *11 in. by 16½ in.* 3

JOSEPH GOUPY.

274 A pair of finely drawn Landscapes, in the style of Claude. *7½ in. by 10½ in.* 2

JOSEPH GOUPY.

275 The Holy Family, with group of boys. *10½ in. by 14½ in.*
 And two others—Scenes from Roman History. *14 in. by 16½ in.* 3

JOSEPH GOUPY.

276 The Flight into Egypt. *7½ in. by 11 in.*
 The Assumption of the Virgin. *11 in. by 8 in.*
 St. John preaching. *9½ in. by 6½ in.* 3

JOSEPH GOUPY.

277 Venus attired by the Graces. *16 in. by 12 in.*
 Venus with Bacchus and Ceres. *10½ in. by 14½ in.* 2

JOSEPH GOUPY.

278 The Holy Family. *11 in. by 8 in.*
 And three others, with Classical Subjects 4

279 A sepia sketch: “The Dropped Stitch,” “The Head of a Boy,” and “Actæon and Diana” 3

The Property of a Gentleman.

HOPPNER.

280 Portrait of a Boy with a dog. 24 in. by 19 in.
And one other, by NETSCHER

2

M. VAN MUSSCHER.

281 The Fish Market; 20 in. by 15 in. 1

DUTCH SCHOOL.

282 Figures Drinking and Smoking. 12½ in. by 9½ in.
And one other

2

SCHOOL OF BERCKHEYDEN.

283 View of a Town. 15 in. by 25 in.
And one other 2

MORLAND.

284 Woodland Scene with figures, 12 in. by 16½ in.
And two others—Landscapes 3

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<i>Saturdays</i>	Country Life; Spectator, and Manchester Guardian.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS:—

A. ENGLISH.

<i>Thursdays</i>	Times Literary Supplement; Scotsman, and Glasgow Herald.
<i>Saturdays</i>	Publishers' Circular; Clique; Illustrated London News; Field; Sphere;

and *Monthly* in the Burlington Magazine; Connoisseur; London Mercury, and Bookman's Journal.

B. FOREIGN.

Journal des Arts (Paris).	Philadelphia North American.
Gazette de l'Hotel Drouot (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
Chicago Daily News.	Boston Evening Transcript.

And *Monthly* in the American Art News.

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